

BANJO & THE

WAZZCO AND GUITAR

NOVEL

JOURNAL



S. S. Stewart,

PUBLISHER,

Philadelphia, Penn'a.

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THE BANJO SCIENTIFICALLY.

What is there in a banjo to write about? How is that bright, effective tone produced? Let us glance at the instrument before us. A circular frame, called the rim, composed of the alloy known as German silver, inside of which is a second frame or rim of wood. The edges are tuned round a wire resting upon the edge of the wooden hoop. Over this frame, or double rim, is stretched a membranous skin, highly strained and held in its place by a hoop of metal, with a complete system of braces and adjustable hooks for tightening the head at pleasure. A neck is fitted to the rim. There are five vibrating strings, four of which extend from the appendage known as the "tail-piece" over the skin or head to the extreme end of the neck. The fifth string is one-fourth shorter than the others, and is held by a peg at the side of the neck. The strings are tuned in the following manner: the third, or thickest gut string, to such a pitch as corresponds to the size of the instrument and consequent length of string; the second string a third higher, the first string a fifth higher, and the short string an eighth higher, producing when struck in unison a common chord—which is always composed of the first, third, fifth and eighth notes of the scale. The fourth, or wound string, is tuned a fifth below the third string. It is thus possible to make all the notes from the wound string open, or lowest notes of the instrument, to a compass of over three octaves, which is accomplished by pressing the strings to the finger-board at certain divisions known as frets.

The frets may be either raised above the surface of the finger-board or merely guides laid level with the board. With raised frets the tone produced is metallic and clanky, and, although it may answer very well for a short string, is not very pleasant to the ear when heard in a large instrument, as the strings are apt to rattle.

The frets upon the banjo produce the notes common to the modern tempered chromatic scale. With raised frets it becomes impossible to produce any effects or sounds which lie outside of these divisions, and which are often used on the smooth board by artists consisting of the "slide" and other effects. It is not generally known by banjoists that the modern chromatic scale is imperfect, according to the reasoning of learned writers upon the subject of acoustics, and that a sharp, properly speaking, is not the flat of the next note, but was made so by force of circumstances, as to produce a perfect scale would require over seventy notes to the octave. With these complicated matters our modern music has little to do. We recognize only twelve semitones within the octave. (It may be well, however, to state that the accord on does with a less number.)

Returning to our subject—the membranous skin or head of the banjo acts as a sounding-board, and, being elastic, puts forth the sound-waves. The pitch of the instrument is not regulated by the tenacity of the head, as in the kettle-drum, for instance, but depends solely upon the strings. At the same time the timbre of the tone is greatly affected by the state of the head. When the head is loose or flabby the tone is very much impaired, and becomes dull and lifeless, whereas when the head is tightly strained the tone is affected in directly the opposite degree.

Thus it had become, some time ago, an established idea that the head was the only point to be regulated in making a good-sounding instrument, but this is now an exploded idea, as a banjo, to meet the requirements of an expert or artist, has got to be constructed perfectly throughout, as well as to have a good head upon it. Many have thought that any banjo could be made perfect by putting on a good head, and were doomed to disappointment and the loss of their investment in a worthless instrument. Let those who continue to think so try for themselves.

The rim of the banjo constitutes the "sounding-frame;" upon this, outside of the head, the power and quality of the tone entirely depend. The great secret lies in the maker's native genius and experience in selecting such wood of known acoustic properties for the rim as will produce the quality of sound desired. This is combined with the natural "ring" in the metal, which, being added to the pure sound produced from the wood, one uniting with the other, gives a tone which is a combination of sound-waves. Hence this quality of tone cannot be produced from a wooden frame alone, nor from a metallic frame alone. It was long ago the custom of the old masters in violin-making to sound their wood before using it in their instruments. This point requires long and careful study. Fétis, the distinguished French writer upon musical subjects, says that a piece of well-figured maplewood of certain dimensions taken from the back of a violin made by Stradivarius in the year 1717 produced the note A sharp. Another piece of plain maple from another violin of the same master, made in 1708, gave precisely the same note. A rod of deal taken from the top of a violin of the same maker, made in 1724, produced the note F; another rod of deal from an instrument of the same master, made in 1690, gave the same note; and a third rod of deal obtained from another instrument of this celebrated maker, made in 1730, also gave the same note.

That all woods yield a sound no one can doubt. The specific sonorousness of wood was already known at the period when the great Cremona masters made their violins. The ancient Cremona masters preferred maple and pine to any other woods.

It has been proven by experiments made on various woods whose appearance was the same that they yield diversities of sound and vary greatly in pitch from a third, a fourth, or even more. Hence two rims may be made of the same wood and be entirely different in their degrees of tone.

The neck or handle of the banjo itself has more influence upon the tone than in almost any other instrument, being longer and thicker in proportion.

It often happens that a banjo turns out good merely by chance, as nearly all makers succeed in producing a good one occasionally, but are often bothered in producing duplicates of the same. The long and hard study necessary to success in this enterprise has deterred many from extending the work.

There are many patented banjos on the market for sale, and the most of them are so bad that the very fact of an instrument of this kind having on it a patent creates a prejudice against it at once. The "patent banjo" is ridiculed by nearly all players.

When you buy a new banjo you will find that during the first few days the head will require tightening. Every Stewart Banjo has sent with it, attached to the instrument, a wrench or key to fit the nuts on the hooks of same.

Be sure to pull the head tight before you make a test of your instrument.

The rim or circular frame of the banjo may be called its sounding-frame. This sounding-frame must respond to the pulsations of the head and vibration of the strings. The tighter the head is strained the more perfect this response. A good banjo may be made to sound poorly by having on it a poor or even a slack head, but a good head will in no case transform a "tab" or poor instrument into a really good one, although it may tend to improve it. A good instrument, such as must be had by all good players, must be perfect in all its parts, and cannot afford to have any weak points. Nobody who owned a gun would consider it a perfect weapon of defense if he was constantly in fear of its missing fire just at the time it was expected to go off. Neither would a perfect marksman be content with a gun which was defective in any way. No owner of a watch would consider he had a perfect timepiece merely because it possessed a handsome case. A handsome case would be of little avail to a man who wanted to catch a train at a certain minute, and had only his watch to guide him, if the works were so imperfect as to cause it to stop just at the time he most needed it. Just so with the artistic banjo player; he does not want a tricky, uncertain banjo, changing with every change of the weather. Nor does he want to possess a banjo which is so "hard playing" or difficult to execute upon that it is torture to play upon it. An artist, when he buys a banjo, does not care to send to a manufacturer of little experience, who perhaps may turn out a good instrument now and then, but he must needs go to a maker who, from long study and extended experience, can turn out a perfect instrument in every way adapted to the wants of the expert player. Hence the unbounded success and popularity of the Stewart Banjos among professional and amateur artists.

Another matter worthy of consideration is the repair of a banjo consequent upon hard or rough usage, or damages by casualty. Do not entrust your instrument to a "botch," nor to an unprincipled rival, for repairs. Many banjos are greatly injured by unprincipled persons who have been trusted to repairing them. Keep your banjo head well stretched and tight, and if it breaks it is better to let it break and get a good one that will stand the strain. Never loosen up the head to prevent its breaking; this is a sure way to make it break. The same rule applies to strings. They should not be slackened up after use, but always kept up to pitch. It is well, however, to remove the bridge when not in use. When you let down the bridge always first remove the outer strings from the notches to avoid splitting the bridge or wearing out the notches.

The beautiful blending of the chords in the Stewart Banjos, so that they may be distinguished for a considerable distance, has given these banjos the reputation for their wonderful CARRYING TONE. The musician always notices this point at once—hence the success of these instrument over all others. Those who have heard Stewart's famous ORCHESTRA BANJO are forced to admit that the tone contains a principal or quality never before attained in a banjo. These banjos are as well known to all European artists as they are here in America.

EXCEPTIONALLY FINE BANJOS.

As I give my entire attention to the making of fine Banjos, and being considered an EXPERT IN BANJOS, having made instruments for the most celebrated and experienced players, such as HORACE WESTON, WM. A. HUNTLEY, GEORGE POWERS, JAS. SANFORD and other famous players who use my Banjos exclusively, I am pleased to give my personal attention to all orders. Those requiring instruments of particular merits find it cheaper to deal with me than elsewhere, as I have never furnished a Banjo to an experienced player that did not turn out exactly as I represented, and my long experience enables me to safely guarantee satisfaction, as I understand what is wanted and know how to supply it.

I frequently succeed in producing Banjos of *exceptionally fine tone*, and by taking these instruments to my residence, and devoting my evenings to playing upon and developing the same, it often happens that I have on hand such a Banjo as many a player of experience would give an extra price to possess. These Banjos I make generally of *twelve or thirteen* inch rim, with *nineteen* inch finger-board, and the prices vary from \$50 to \$100 each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really

extra merit, it would be well to write me, stating what you desire; but I cannot promise to hold a rare instrument of this kind for any length of time without a deposit.

An ordinary player or a beginner is unable to appreciate a good Banjo, as they have not the trained musical ear which makes them competent judges, and such players are probably as well suited with any ordinary Banjo at a much cheaper price.

But I am addressing this to those who are seeking for such an instrument as I describe, the prices of which are charged with respect to TONE QUALITIES over and above the consideration of fine material and beautiful finish, which all my finer grade instruments possess. These Banjos are made with dots on side of neck to designate frets (professional frets), as raised frets are not recommended in large instruments, and are put in only to order. The necks on such Banjos are always made of several pieces of wood glued together, which makes them more costly to manufacture but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work.

Address, S. S. STEWART,
412 N. Eighth Street, Philadelphia, Pa.

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We do not work for the low class of illiterate, barren minded players who have no desire to advance in music and no desire to acquire knowledge of any kind. Our aim is to build up and sustain a high degree of excellence in the art of Banjo playing.

Address,

S. S. STEWART,

No. 412 North Eighth street, Philada., Pa.

From the New York Times, December 9, 1884.

PICKING THE BANJO STRINGS.

THE MELODY WHICH FLOODED STEINWAY HALL
LAST EVENING.

The shining lights of the Cheapside Coterie and the Mulligatawney Picnic Association sat side by side with the crushed strawberry blondes of the Elegantine German in Steinway Hall last evening. The diamond and the Rhine stone lay down together, and the one touch of nature that makes the whole west side kin caused the Murray Hill dude and the Orchard-street daisy to breathe the same atmosphere with unspeakable joy. The cause of all this was a banjo concert given by a combination of talent and cultured impudence from a place which the programme called Boston, Mass. A concert is usually supposed to be an entertainment in which music plays a prominent part. The concert last evening was of an original pattern. It began with an overture by a band, which the programme said was selected from P. S. Gilmore's band. It is now thought that Mr. Gilmore will sue for libel.

Then came a quartet of banjo players known as the Imperial quartet of Boston (Mass). They played on three banjos and one guitar. Their selections were the "Rogers Clog" and the "Eureka Clog." The "Rogers Clog" is founded on a warm, sensuous theme, which contains frequent and startling modulations from the tonic to the dominant and occasional rhapsodical flights into the subdominant. The "Eureka Clog" shows distinct traces of Wagner's influence. It is, indeed, a plagiarism of the Walhalla motive, and is genuine Walhalla Hall music. The Imperial Quartet was encored. So was everything that came on the stage. After the Imperial Quartet Miss Belle Cooke sang "To Sivilla," and a great many persons wished she had sung in Sevilla. Then Miss Gracia and Miss Cherry Ford, two diminutive young ladies, came forth and tortured two small banjos until they uttered a plaintive but ineffectual protest. One of the young ladies stated, in a voice of agony, that she was as pretty as a picture card in a euchre deck—or something of that sort. Mr. W. A. Cole brought forth a larger and more villainous banjo and played (according to the bill) "Sweet Bye and Bye, varied." He varied it considerably, and some of the audience escaped by a side door. Next came Messrs. Powers and Brooks with a "banjo duette." They made more noise and less music than any one who had preceded them, and were recalled three times. Signor D. Tipaldi, solo mandolinist, then played a "valzer" on a mandolin. This "valzer" had a distinct and perceptible tune, and consequently did not please the numerous Wagnerites who were present, and the Signor was recalled only once. John M Turner, assisted by the orchestra, treated the audience to one of the finest bursts of musical lunacy they had ever heard.

But the feature of the evening was Mr. Frank Eckland. Some of the others had merely played the banjo. Mr. Eckland picked it. He held the banjo firmly, so that it could not escape. Then he began down near the tail piece and picked up to the bridge. He crossed the bridge and picked along the neck of the instrument. Then he turned the banjo over and picked a hole in its back. Then he threw it up in the air and as it came down he butted it in the shoulder and, letting out with his right, sent the banjo to grass. Then he jumped on the prostrate instrument and kicked it in the abdomen and twisted its neck and walked all over it, until the poor thing exploded, and its fragments were scattered over the assemblage. Then Mr. Eckland swished the perspiration from

his manly brow and strode from the stage, while the welkin rang with the plaudits of the audience, and those who had any breath left went out and saturated it with dew of Third avenue, it was what Mr. Winkle when writing his famous poem, called a glorious time, and the dignitaries of the Cheapside Coterie will dream of it for many moons.

THE BANJO IN CHICAGO.

Although Chicago is the home of many live musical instrument manufactories and music teachers, yet it appears that the interests of the banjo and banjo teaching as a *musical science*, has been kept in the back ground by incompetent instructors and "simple method" demagogues.

Banjo teaching by any other method than by regular musical notation, is a certain guide to ignorance and producer of bad players.

Any teacher who is a competent performer by musical notation, but refuses to teach by the same method which he uses for his own advancement, is unworthy of public patronage and must be held in contempt by musicians of a higher standard than himself.

Banjo music, that is music arranged for and suited to the capabilities of the banjo, is now published by S. S. Stewart, of Philadelphia, and also by numerous other music publishers; so that the old time excuse that music for the banjo could not be bought, is practically of no use at the present day and can deter only such persons as are without common sense from learning to play the banjo by note, just the same as any other instrument is taught. Chicago, like many other cities, has been over run with "simplified" (or simpleton) method frauds and incompetent teachers, whose largest stock in trade was pure unadulterated "gall." With their "Tub" banjos, made by the celebrated Boggelstown Banjo Builder, or Patent Bath Tub and Water Closet attachment Banjos, they have proceeded to take the people's money and give them nothing in return. Then there was another class of teachers, who after opening a room and raking in all the cash possible, skipped out at night by the light of the moon, leaving their patients to patiently await their return, but in vain. It is about time now that Chicago should follow Philadelphia, Boston, New York and other cities, and have some respectable teachers of banjo, who are competent to instruct and worthy of patronage.

With the advent of

MR. J. E. HENNING,
as a teacher of the banjo in Chicago, we may

hope for a better order of things and see the banjo rise to the same status which it holds in the other cities named. We have known Mr. Henning for some time and found him always a gentleman and a musician; a credit to his profession, we predict for him a large and prosperous patronage and business.

The following is a brief sketch of his career. Born in Lockport, N. Y., March 5th, 1855. His father and mother were both prominent musicians in their day, and John at an early age displayed great musical talent, and being naturally inclined to travel; at twelve years of age he was doing song and dance and guitar solos with a small company in the gold and silver mining regions of the far West. He afterwards studied the piano, violin, guitar and banjo, and also became an expert performer on the xylophone, mandolin and other instruments.

He did not give his entire attention to the banjo, until by chance he became the possessor of one of S. S. Stewart's famous instruments, when he at once became an enthusiastic admirer and exponent of the only American instrument.

He has lately opened a banjo and guitar school at Nos. 144 and 146 Madison street, Chicago, Ill., Room 14, where he will be pleased to show his S. S. Stewart Gold Medal Banjos to all who may give him a call. He will also take subscriptions to the *Banjo and Guitar Journal*. See portrait in this issue.



Mr. Armstrong visited a "Banjo Concert" at Steinway Hall, New York, on Dec. 8th, last—he left the hall as soon as the first part was over, and a good many others did the same.

Tom Haigh, banjo teacher of Leeds, England, is doing well.

The *Journal* has greatly improved; so has the subscription list.

M. Slater, of New York, sells an immense number of Stewart Banjos.

The "Imperial Quartette," attempted to play some of the music in *Stewart's Journal*. See what the New York *Times* says about it; notice in this issue.

Alfred Wood and Albert Virto, of the Silbon & Elliot Co., called recently. These gentlemen came from England in Oct. last. They are using Stewart's Banjos and speak in the highest terms of them.

From the *Iowa City Daily*.

A banjo solo by Mr. Walter Pratt, with piano accompaniment by Miss Hutchings, was one of the enjoyable features of the programme. Although this was Mr. Pratt's first appearance before the public he sustained his reputation as a banjoist. The hearty encores he received gave proof that Walter's nimble fingers performed their part very satisfactorily. The audience would not let him off with less than three selections.

Our readers would rather pay one dollar to go to a concert where Wm. A. Huntley played, than to hear the crowd that played at the so-called "Banjo Concert" in New York.

Stewart has many medals of honor given for his banjos, but the medals he deems of greatest value, are the testimonials of such well-known artists as Wm. A. Huntley, Horace Weston and others. See lists.

At the banjo concert at Steinway Hall, New York, last December, the best playing done was by George Powers, on the Stewart Banjo.

H. W. Tucker, late of Camden, N. J., has been traveling through the South. In a recent letter he says that he has played the Stewart Banjo in all the towns on his route, and "knocked every thing else out." He also says that everyone he meets who knows anything about a banjo, reads *Stewart's Journal*.

W. G. Collins, of Washington, D. C., says: "The latest number of the *Banjo and Guitar Journal* to hand, and I wish to congratulate you upon the able manner in which it is edited. It is really a model paper of its kind, and reflects credit upon its proprietor."

G. W. Rockefeller, banjoist and vocalist, is reclining in Colton, Cal.

The Stewart Banjo is not only recognized as the best "concert banjo" made, but also as the best "parlor banjo," and is used by Lady Sullivan, of London, England, Sir George Prescott and others of the nobility.

From *The Washington Post*, December 21st, 1884.

Ten years ago the piano was the only musical instrument that was deemed desirable for a lady to learn. We have lady violinists, guitarists, harpists, cornetists, and last summer when I was in New York a fat woman at a Harlem music garden made faces at me from behind a tuba. Ten years ago the banjo was almost exclusively confined to nigger minstrel shows and a few bumble-instructors among "de boys," and good people placed in the same category with loaded dice, the can-can and other devices of the dickens. Nowadays the fair descendants of the Puritans, the great grand-daughters of William Penn and the blue-blooded ladies who claim Randolph, of Roanoke, as an ancestor, all supplement a seminary musical education with a knowledge of the art of "pickin' on de old banjo." But do not imagine that every lady who has one of these instruments is a player. The smooth, tightly-drawn sheepskin or parchment head makes the finest groundwork in the world for decorative art, and smart Yankees are making banjos utterly useless for the production of a musical tone, but charming to paint a bunch of pansies on and hang in the boudoir.

Among a number of my lady friends in this city who are devoted to cultivating the banjo is one who has achieved a perfection worthy of a professional. She is one of the youngest of my lady friends, too—she was nine years old last month—and it is a treat to see her childish fingers skipping from fret to fret in the most difficult pieces written for the instrument. It was only a year ago that she first essayed the banjo, but little Marie Kieckhoefer belongs to a family of musicians, and in this short time she has acquired a wonderful mastery over the strings and frets and plays both by ear and by note. Stewart, the banjo-maker of Philadelphia, has made especially for her a sweet-toned instrument suited to her little hands, and a new quick march—"The Gem" has been dedicated to her by its composer, T. J. Armstrong, who heard her last fall in Philadelphia. Marie has a still younger sister—only five years old—who is learning the piano, and the two little tots play banjo and piano duets with a grace, correctness of expression and grave attention to detail that make the listener forget that they are not grown-up folks, but mere children in pinafores.

Fields & Hansom have a very fancy letter-head representing them in their act. It is printed in colors.

Be sure to read the advertisement of our new and late music for the banjo and piano found in this issue.

Those who want comic banjo songs should note our new issues.

For latest music published by Stewart, see music for banjo and piano in this issue.

Harry Stanwood says: "The *Journal* must be a great help to new beginners, besides good reading matter. It is the only *Journal* of the kind in existence, and fills a long felt want."

In a pamphlet issued by a wholesale house in New York, a card from F. B. Converse, states that he is writing up a work on the banjo in which he will make clear what he considers necessary in order to produce a genuine and legitimate banjo. The card is dated January, 1884, and we have not yet heard anymore of the promised book. If the author can explain how to make a "genuine and legitimate" (these are his favorite words) banjo, why doesn't he put some of his assumed knowledge into the "Converse Banjo" instead of having them made at Buckbees' factory?

His own opinion about banjos in which he is financially interested are of little value to the public, but some opinions from well-known and recognized performers would be received with pleasure.

Fields & Hansom say that the Stewart Banjos are the best they ever used.

William Franklin, banjoist, is located in Moline, Ill.

Emil Herburger, of Egg Harbor City, N. J., a thorough harmonist and musician, advertises in this issue.

Mrs. Sterling is progressing finely with her banjo studies.

J. H. Parker states that he is no longer connected with the "Imperial Quartette" of Boston, but is playing at variety halls.

Willoughby & Austin, of New Haven, made a hit on New Year's night by playing Stewart's Inauguration March for banjo with piano accompaniment.

John T. Binns, of Memphis, says business is "picking up."

Billy Snow was here recently and says the Stewart Banjo is perfection.

Wm. A. Huntley paid a visit of a few days to S. S. Stewart to see the old year of 1884 go out. He is playing better than ever, if that were possible.

John H. Mack is a good banjo player.

F. A. Kilber, of St. Louis, says that his business is very good.

E. M. Hall was in Philadelphia with Barlow & Wilson's Minstrels. He is about publishing his own banjo book.

Goldby & Shepard have opened instruction rooms in Paterson, N. J. See teachers' column.

S. R. Schiedell is teaching in Detroit, Mich. See teachers' cards.

Mr. J. E. Henning who has lately located in Chicago, has already gained a reputation as a composer and performer on the banjo and guitar, and his genial disposition and untiring efforts are qualities which render him successful as a teacher. Mr. Henning left his home in Emporia, Kansas, to locate in Chicago and build up a business as a first-class teacher of the banjo and guitar. Before leaving he was tendered a benefit concert by the leading citizens of the town, which was attended by a great crowd, and when he left for the East (coming direct to Philadelphia), he was escorted to the cars by over two hundred people.

During all the time that R. G. Allen taught the banjo in Chicago, he did nothing whatever to elevate or improve the status of the instrument in that city. Teaching, by "Simpleton's method," is a poor way for a man to go who knows better. A man who knows his duty but does it not, is far more open to condemnation than the man who follows a wrong course through ignorance. The "Simple Method," is a stench in the nostrils of all decent banjo players and lovers of the instrument. Teachers who still gull the public by such methods, are all down on Stewart because Stewart exposes their monkeyisms and holds them up as signal lights of fraud. When they have given up their wrong ways and turned to the right, we are ready to take them by the hand and be friendly, but as long as we live, we shall continue to hold up fraudulent and insane methods as danger signals to our readers.

"Experience is a dear school, but fools will learn in no other."

It has been said that Stewart's Banjos were too loud and sharp for parlor playing. This was originated by makers of inferior banjos, who cannot make a "sharp" or brilliant toned banjo, and seek to convince the inexperienced that weak toned banjos are the best.

The "sharpest" toned banjo in the world, can be made soft in tone in a minutes time at the cost of two cents. To do this you have only to put a one cent piece under each foot of the bridge; then when you want to change the tone to loud and sharp again you can remove the two cents.

Remember that any loud or sharp toned banjo, can be made to sound soft by this method, but that no weak toned banjo can be made to sound clear and sharp like Stewart's, by any method whatever.

Makers of inferior banjos, "cry down" sharp and brilliant sounding banjos, because they have tried to make banjos like Stewart's and failed every time, and their banjos have no souls and are dead in tone; like the corpse of a man whose soul and voice has departed.

They are banjos in appearance, only not in reality. Those who have common sense may understand this. Fools may go on as usual.

There is a concern in Boston, which attempts to take the lead as banjo makers. (This they do in their mind.) They proclaim loudly about their seasoned lumber and dry house, and yet all the necks of their banjos which have come to our place for repair up to this date, are badly warped. "Where ignorance is bliss tis folly to be wise."

Wm. A. Huntley is making a great success in his artistic banjo solos.

Fairbanks, of Boston, used to cut a slit out of his banjo necks, (where the wire flesh hoop joins) but seeing some time ago that Stewart's were not made so, he thought he would stop it. So from that time he began to copy the Stewart.

The F. & C. banjo firm of Boston, once made a banjo for E. M. Hall, but E. M. concluded that it was not worth carrying away, so he left it there.

To those of a musical turn of mind, the store of E. F. Delano, 78 Tremont street, has strong and overpowering attractions during Christmas. Among musical publications, of which they have a large stock from which to select, "Banjo Songs," just issued by this firm, is quite a gem. It contains a choice selection of well known and favorite ballads, including "A Boy's Best Friend Is His Mother," "Dream Faces," "Sweet Little Stannia Snow," "The Fisher Maiden," "When the Robins Nest Again." It is published in attractive form, in boards, cloth and gilt, and is one of the most suitable Christmas gifts. Of music boxes, he has some very choice specimens.—*Boston Herald.*

The banjo is rapidly growing in popular favor in San Antonio, and Mr. Mattison has a large and flourishing class. Lessons on the violin, banjo and guitar. Over twenty years' experience, and satisfaction guaranteed.

C. S. Mattison, 517 Avenue B.

W. I. Pratt, of Iowa City, Iowa, has a new Banjo Studio at corner of College and Dubuque streets. He would be pleased to have all friends call on him, but no free lunch routers are especially needed.

ANSWERS TO CORRESPONDENTS.

BOOK FIEND.—The offer to give a book free of charge with each banjo sold is found on an old price list. The idea of this was partly to introduce our books and partly to help advertise the books and music. When a man is such a junk-head that he cannot use the books, we must say that we do not cater to such an illiterate class. We certainly will not exchange the book for its face value in strings. We do not furnish any books with wholesale orders. Agents must pay extra for books if wanted to sell with their banjos.

STRINGS.—There are all kinds of strings made and sold at all kinds of prices. You cannot tell what you are getting unless you know the dealer is reliable. We claim that our strings are the best sold for the money and have the testimonials of any number of prominent performers to support our claim. For prices see advertisement.

AMATEUR.—A teacher in your vicinity would do well we have no doubt. But do not be discouraged if you do not make much money at first. The field will have to be "worked up" first. We can give you special rates on Journals, Books, Music, Strings etc., for your pupils.

BURNT CORK.—This article is prepared by burning cork shavings. Wet them with alcohol and set fire to them. Mix with water to form a paste. Use no grease of any kind. Read the *Black Hercules*, price 10 cents, for full information about the business.

JOHN B.—The reason we only publish the *Journal* once in two months is because we are not ready to publish it oftener. When we deem it necessary we will make it a monthly paper. Should we deem it necessary to make it a weekly paper it will be made so.

"PRATTLE"—You say you desire to get some good pieces of music with a "long prattle" before them and also a good instruction book which will teach you how to "prattle."

Now, as our Musical Dictionary does not define or give the word "prattle," we have consulted Webster and find the following definition.—"Prattle—To talk much or idly; to be loquacious on trifling subjects; to prate; hence, to talk lightly and artlessly, like a child."—Hence, we have only to say that we have no music answering to that definition nor any instruction book that will teach you how to prate. We advise the "Simple Method" sure for all such cases, as we know of nothing else which will meet the requirements.

GAG.—So you want to know whether we can fit you out in some good gags! We frankly admit our inability to do so.

To "gag" means to stop the mouth—or something to stop the mouth.

The only thing we can recommend for that purpose is a good large and hot sweet potato.

BANJO AND PIANO DUETS.

All Stewart's music for the banjo and piano, is written so that the piano part may be omitted if desired. At the same time it adds fifty per cent. to the attractiveness of the music, to have a piano part played with it.

Nothing is pleasanter than to sit down in the parlor in the evening and play a nice piece with a piano accompaniment by your sister or your cousin, or some one else.

Stewart's Music "fills the bill." The piano parts are not so hard as to be out of the reach of the average player, and not so easy as to be "snide."

If your merely purchase a piece of music for the banjo alone, and after learning it you expect some inexperienced piano player to "vamp" an accompaniment without notes, you will only scare the cats in the neighborhood and make your friends think you are embarrassed when trying to play before them.

Always buy good arrangements of music, such as Stewart publishes, and then you will never get left.

The Simple Minded Ham.

BY C. S. PATTY.

Oh, where in this world can a man go
To hear a good tune on a banjo;
With hammer and thump, the artist will jump
From jig to the Spanish Fandango.

In the papers the great lying puff,
Of the vender of simplified stuff;
Every day now appears
So it seems after years,
Of this fraud people haven't enough.

So long has the banjo been pounded,
And thumping with music confounded;
That if Huntley but play, you will hear people say,
With his skill they are truly astounded.

Tho' by genius and hard work, his name
Is made famous by doing the same;
Getting music that's right, learning reading at sight,
Perhaps you may equal his fame.

Be no longer the dupe or the tool
Of the simplified villain and fool,
But instantly send, by advice of a friend
For the "American Banjo School."



The New York Times says, that Frank Eckland's walk off was the best part of a concert held at Steinway Hall, Dec. 8th, last.

We once heard a banjost (?) in a variety hall who did not play at all. They said he was "good at his gags." "Gaggle means to cackle like a goose," which is the only definition we can find to the word gag, which adapts itself to this case.

Be sure to see our list of new music for the banjo and piano.

There was a fire lately in a place known as Boston. The patent syringe was used with good effect.

J. H. Parker has got enough of the Fairbanks' Banjo, and has notified the Boston firm to stop using his name.

The man who carried off the fourth and last prize of the "Grand Duplex Baboon Music (?) Competition" will now, it is presumed, strut like a peacock with all the feathers pulled out of his tail.

"It's only a passing change in transient harmony," said the Baboon as he snapped his fingers and proceeded to put on a new string. But the "Autocrat Banjost of the world," decided adversely when he sat in the judgment bench on the Grand Prize Music (?) Competition.

It is said that Converse takes particular delight in claiming Baur as a pupil and referring to Stewart as a pupil also. Baur "kicks" at this and says that he never was a pupil of Converse's. Stewart merely says that he never met Mr. Converse but once in his life, and that was when Mr. Converse did Mr. Stewart the honor to call on him in Philadelphia some years ago.

Now that A. Baur has expressed his views on "the rest" in banjo playing, will Mr. Charles Dobson please give us his opinion on the tariff, and let us know what he thinks of American beer as a steady drink.

They do say that John Bogan acquired his dexterity in pulling banjo strings, by practising on a ship, pulling ropes.

Frank Eckland thinks that Fairbanks' Syringes are the best he ever used.

"I've got it! I've got it! I've got em!" "What have you got?" These are the words we heard whispered by the Tomatus recently. The answer came quickly, "Fifth grand prize in the Prize Banjo Music Lottery." Dishonorable mention.

It's no use Albert, you and William are not the right kind of men to work up Stewart; you are men, but not the kind. You see that after you gave away two of your banjos to Fields & Hanson, that they still use and recommend the Stewart Banjo. It don't pay to give away banjos, especially when you give yourself away at the same time. Keep your teeth in.

SPAF. ATKINSON'S TRAVELS.

(WRITTEN BY HIMSELF.)

When I read that story (which is now published in a book at Stewart's for 10 cents), called *The Black Hercules, or The Adventures of a Banjo player*, it made me think of my own experience when I traveled with a patent medicine advertising company not long ago. Now I am not much of a literary man, but I can play the cornet, if I do say it myself, to equal almost any artist in the business. I therefore warn the reader that he must not expect me to adhere too closely to the rules of grammar in reciting this rather brief history, nor smile if my choice of language is rather queer, as I have so long associated with the slang world that it is rather difficult to break off all of a sudden.

They say that language was made to conceal thought, but I don't believe it. The fact is that some of these Shakspearian mottoes are not suited to this age at all, and I don't take much stock in them. I once read Shakspeare's play, called *Julius Siezer*, but the fact is I have seen much better plays in some of our variety halls, and according to my way of thinking. The "*Black Hercules, or The Adventures of Horace Weston*," would make a much better play on the stage.

But of course that ain't got nothing to do with my travels, but I am coming to that pretty soon. I have to creep on it cautiously, just like a man who is trying too shoot snipe.



SPAF ATKINSON.

However, I will now draw bead on the story and shoot her off to you.

I started out on a cool, clammy evening in June to go on the road with the doctor. You know these companies always take the road when summer comes peeping in, because it is too cold in winter to sell medicines.

Well, at this time I was a "moderate drinker," but sometimes I would go too immoderate and get "full." Since that, as is well known to the police, I have signed the temperance pledge not to drink beyond a certain limit, and I am pretty strict in keeping within the line.

Well, the company started her usual trip on the outskirts of Philadelphia, and I played several solos on the cornet, and then I got out my banjo and began to strike out some of the old-time rocks. Well, I tell you the crowd just jammed around me, and the

doctor was selling medicines like hot cakes. Things went on all right until about eleven o'clock, when we closed for the night, and went to the hotel. Of course we were awful tired, and went in the bar-room to get some refreshments.

While I was in there I took out some of S. S. Stewart's Banjo Circulars, and began to hang them up in the room. The doctor didn't like that much, and he told me I mustn't do it again, because he couldn't have a man in his employ who was advertising agent for Stewart. "All right," says I. "If you don't want me to hang up bills you can accept my resignation."

"I won't say no more about it," replied the doctor. So we then took a drink, and after that I always hung up Stewart's bills in every hotel.

Shortly after this we were in a sort of a "don't-you-feel-sick" town, and while we were selling a lot of patent medicines, some young fellows came around to call on the doctor for special advice. The doctor told one of them that he had a great big leach or worm in his stomach, and the young fellow was so scared that he gave the doctor ten dollars for something to physic him. Of course, we got out of town that night, so I did not hear whether anything came of it or not.

I was playing on one of Stewart's Universal Favorite Twenty Dollar Banjos, and in most every town we came to some fellow would come to see me, and bring an "old tub" banjo, which he thought was the greatest banjo (?) ever made.

The way I would "knock him out was" fun for the whole crowd.

One night a young fellow came to the hotel and he had the darndest looking cheese box I ever saw; it was even worse than the box old Johnny Forbes used to monkey with. He had a wire string on for a first and a violin D for a second, and a shoe string for a third string, and the bass string was made of leather belting laces, wrapped with rag carpet. The head on it he made himself, so he said. It was made from the slunk skin of a still-born pig. The boys "dropped on" this duck, and soon "fired him out."

Now, you must understand, that I was born and bred a banjo player. I first began playing in the year 1865, when I came out of the army at the close of the late cruel war. Harry Kernell was in the same regiment with me and we used to "black up" together, only he was an Irish comedian.

I first appeared at the Casino in Philadelphia at Sixth and Chestnut, in '65. At this time I had a regular tack-head "cheese-box." One night I was "heating her up" at the lamp to make the head get tight, when I burned a hole right through the head.

Soon after this I got hold of an iron "tub," and I thought I had a terrible good banjo when I got this one. That was before the days of Stewart, and there wasn't any good banjos made like there is now.

I soon broke the head of this banjo, and there was a morocco dresser, a friend of mine, who said if I would get a head he would put it on for me. So I bought a head for one dollar and fifty cents, and this friend of mine soaked it in hot water. Well,

sir, when he stuck it in the water it all shriveled up and shrunk away until you could hardly see it in the basin. Then he got it out and tried to pull it straight again, and it came all in pieces, just like so much blotting paper soaked in beer.

But there is no use in my wasting time in going away back to my primary experience, as Stewart hasn't got much room to spare, and I shall have to cut it short.

Well, when I was travelling with the doctor, to continue my subject, there was a funny thing happened to me one night. A man came to see the doctor to have an examination made of his case, and to have the doctor tell him what was the matter with him without asking any questions. The doctor looked him over, and told him he should go and get his liver turned over as it was upside down, and sent him into my bedroom. I was asleep at the time, and happening to wake up, I saw this great bony gawk walking up to my bed with his eyes starting out like two great big mugwumps.

I jumped up and yelled, "Murder! Robbers!" at the top of my voice, and the poor man got scared most to death and started on a home-run for the exit. My great big dog, old "Banjo," was sleeping down stairs, and when he seen the crank running he thought there was something in it,—so he made a grab at the seat of the man's trowsers, and there was the man, screaming and hollowing, with his hair standing upright, and the dog hanging on to the bosom of his pants.

Of course, as soon as I called my dog he let go, and the crank got away as fast as he could go, and I didn't see no more of him that day. But that night, as I was singing a song and playing the banjo, some loud smelling substance, all of a sudden hit me a crack right in the mouth.

It took me so sudden that I had to stop right off, and I put my hand up to my face and when I took it down it was all full of blood and slime.

Then I saw that crank standing in the crowd, away back, and grinning at me. I knew he threw the thing at me, whatever it was, and just then he hollowed out, "hey, there, doctor; I had my liver pulled out and I socked you in the jaw with a piece of it,—how do you like it?"

You see, the way I was situated I couldn't say anything about it because the boys had the laugh on me, and the crank had a lot of friends with him, all armed to the teeth.

So I let it go by, but I told the doctor afterwards that he would have to raise my salary, which he did.

Ws used to stop at every saloon on the route to get drinks, and I used to leave Stewart's circulars in every place we went into.

One day I was putting some circulars around, and I handed one to a great big fellow with a beautiful red nose. He said he wasn't of a religious turn of mind and didn't care to read any tracts, but would take it home to the old woman.

The coon thought I was a preacher or missionary, out distributing tracts; I guess the old woman was surprised when she found what kind of a tract it was.

This is all I will write at present. You may hear from me again soon. SPAF.

S. S. STEWART'S

World Renowned

Parlor, Concert and Orchestra Banjos

MANUFACTURED ONLY BY

S. S. STEWART, Philadelphia, Pa.

The leading make of the World and acknowledged the best without a single exception.

These banjos are more in use on the stage by professional players than those of any other maker.

These banjos are more in use in Europe and America among the nobility and aristocracy than any other make.

These banjos have the greatest reputation and are the best constructed, and finest made in the world.

These banjos are more copied by imitators than any other make.

Some makers publish a lot of testimonials from unknown persons and those having no reputation as players.

To publish all STEWART'S TESTIMONIALS would require an immense volume, and those we give here are but a very few of the whole.

Those about to purchase a banjo should take care to read all the following letters and compare with those printed by other manufacturers.

Stewart's banjos are the result of a *Natural Musical Gift*, cultivated from his twelfth year.

From Lady Sullivan, of London, England.

THE RED HOUSE,

87 Palace Gate W., London, Eng., January 17, 1884.

Lady Sullivan has much pleasure in testifying to Mr. Brewster's great aptitude and patience in giving instructions on the banjo, and to the excellence, tone and quality of the Stewart banjo.

Sir George Prescott, of London, writes as follows:

JUNIOR CARLTON CLUB,

Pal Mall, S. W., April, 1884.

MR. BREWSTER.

Dear Sir:—With reference to your inquiry as to the "Stewart Banjo" I purchased from you last year, I have much pleasure in stating that it has entirely come up to my expectations, from the excellent report I had received about it, and it is, in fact, quite the best I have seen from any maker. Yours, faithfully,

SIR GEORGE PRESCOTT.

Read the following from Wm. A. Huntley, America's Classic Banjo Artist, Vocalist and Composer:—

New York, Dec. 3d, 1883.

S. S. STEWART, Esq.,

Dear Sir:—The GRAND ORCHESTRA BANJO I ordered of you arrived safe, and after giving it a full and IMPARTIAL TRIAL, I pronounce it a FIRST-CLASS instrument, being more than pleased with it. I have had TWENTY YEARS' experience in the banjo business, and have seen about all of the different styles of banjos, both in this country and in Europe, or any note, and I do not hesitate to say that I consider it to be far superior to all others, both as regards style, tone and finish. There are many banjos which stand remarkably well while playing in the first and second positions. It is, however, rare to find an instrument that plays well from the tenth to seventeenth positions and upwards; in this respect your instrument is perfect in every particular. The tone is LOUD, BRILLIANT, and combines sweetness and splendid vibration; in fact it is a MODEL INSTRUMENT, and one that effects great credit upon the maker. You are at liberty to add my name to your long list of commendations in its favor.

Yours, etc.,

W. A. HUNTLEY.

[The following letter was given by Mr. Weston to Mr. Stewart upon receipt of one of the first 12 1/2 inch silver rim banjos made by him after several years' study and experimenting upon new principles in acoustics.]

New York, January 31, 1881.

S. S. STEWART.

Dear Friend:—This morning's eleven o'clock delivery, per Adams Express, brings me in receipt of your Superb Banjo, which, I am more than highly elated to say, surpasses my most sanguine expectations. I am truly surprised at the superiority of my new 12 1/2 inch silver rim banjo, both as to the texture of finish and flexibility of tone. In speaking of the tone, I find it possesses a strangely beautiful and powerful one, and I pronounce it just the thing for playing with a large orchestra. The finish is perfect and durable, and I am perfectly satisfied with the instrument in every particular. I have in my possession used banjos of nearly every maker in the United States, but hold your make superior to all. Yours have a fine musical tone and very powerful. Should this letter prove of any service to you, you have my full consent to use the same, and my heartfelt approbation for your future success, which you so richly deserve as a maker of "the banjo" which has long been required by all professional banjists.

Believe me, your friend,

HORACE WESTON,

Champion Banjoist of the entire world.

[The following letter was given after several months of very hard use of the instrument.]

Having used every known make of banjo during my lifetime experience, I truthfully pronounce yours the very best in existence. Your instruments are very powerful, but that is not all. Their principal beauty lies in the fact that upon them you can clearly distinguish the very softest notes in the largest theatres. Some banjos require to be played very hard if you want them heard in a large place, but with your banjo it is just as easy to fill a large hall as a small room. I use no other banjo but yours, and nothing could induce me to play any other banjo when I had the Stewart instrument. The banjo you made me in January, 1881, is a marvelous instrument. I would not take a small fortune for it.

HORACE WESTON.

[From Prof. Edmund Clark, the well-known teacher of Banjo and Guitar, New York.]

New York, March 23, 1883.

FRIEND STEWART:

I received the 12 1/2 inch rim banjo from you all right. I thought my "Jimmy Clarke" banjo the best I heard of had, but must acknowledge that yours is superior to it in every way. My concert and other pupils think it also the "Boss" banjo.

EDMUND CLARKE.

Newton, Miss., Oct. 25, 1883.

S. S. STEWART, Esq.,

Dear Sir:—I am using one of your "Universal Favorite" 11 inch banjos. It gives perfect satisfaction and I am well pleased with it. Yours, etc.,

WEBB CLAYTON,
with Sell's Bros. Railroad Shows.

[From Mr. George Powers, one of the finest banjists in America.]

Buffalo, N. Y., Aug. 25, 1883.

S. S. STEWART.

Dear Sir:—I am playing your banjos on the stage, doing solos, and everybody says "what nice toned banjos you have got." They say they are the best in the land. I am having a nice success with them.

Yours, etc.,

GEORGE POWERS,
of Johnson & Powers.

ROYAL MUSIC HALL,

London, England, Oct. 10, 1882.

Messrs. BREWSTER & STEWART.

Gents: The banjo I bought from you in September is the finest-toned instrument I have ever heard, and the finish A 1. It is admired by every one, and I will always be pleased to recommend to those who require a loud, clear, ringing-toned banjo. Yours truly,

H. HUNTER.

N. B. Mr. Harry Hunter is an American, from Boston, Mass., for some time engaged in London as a first-class topical singer and comedian.

Cobourg, Ont., Canada, Dec. 11, 1882.

S. S. STEWART, Esq.,

Friend Stewart:—Banjo and Guitar Journal at hand; very interesting indeed; wish you success; valuable information in regard to strings and heads. I saw and tried one of your banjos, a large one, splendid tone, clear and musical. Keating, of Keating and Sands, Sam Hague's British Minstrels, uses it.

Yours truly,

HARRY STANWOOD.

Buffalo, N. Y., Aug 7, 1882.

Banjo received a few days ago. I must say "She is a Dandy." I am immensely pleased with it. Several of my friends (I mean banjists who know what a good instrument is), say the brilliant tone of the banjo cannot be equalled, and I know this to be a positive fact, as I have compared with other banjos supposed to be first-class, and find they lack a great deal by the side of the S. S. Stewart Banjo, in tone as well as in finish.

Very respectfully,

C. J. WILLIAMS,
Comedian and Banjoist.

From the genial and talented artist, Mr. Sanford, of Sanford & Wilson.

Bradford, Pa., May 25, 1881.

MR. STEWART.

Dear Sir:—I received your banjo in Brooklyn, all right. I have tested it, and find that you did not deceive me. It exceeded all my expectations. I never heard or saw such a banjo (and I have tried them all.) I have still in my possession banjos made by —, —, —, and one of Clarke's best, six banjos in all, and your banjo is the best I ever heard. Wilson, my partner, never owned a banjo in his life, but he says he will have you make him one to keep in the house, to show people to what perfection a banjo can be made. Ed. Gooding, an old banjo player, says it is the best he has ever heard. In fact every one who has heard it says the same thing.

Yours,

JAMES SANFORD,
of Sanford & Wilson.

SMITH'S BIJOU THEATRE.

Seattle, Washington Ter'y, July 24, 1882.

It is with pleasure that I thank you for sending me such a grand instrument. I have just returned from the North and have not been able to answer before, but I have given her a fair trial and she is a beauty. As I write this the Calendar Minstrels are playing their band in the street. I ran across Horace Weston; he had two of your instruments in his hands, and was full of business, advertising them to a crowd standing around him. I have worked this country pretty well, and if you have made anything by it so much the better. Horace is the favorite here among the people. No more at present.

Yours truly,

FRED RICE.

June 13, 1882.

Sir:—Received banjo this morning all right and gave it a thorough trial, and am highly pleased with it. Will simply say that it is the loudest, sharpest and sweetest toned banjo I ever handled.

Yours, etc.,

LUKE BRANT,
Odeon Theatre, San Francisco.

Vevay, Indiana, Aug. 13, 1882.

MR. S. S. STEWART.

Dear Sir:—The Model Banjo I bought of you last spring I would not part with for double the price. It gets better every day. Respectfully yours,

BILLIE C. LAWRENCE,
Banjoist and Comedian.

20 Oxford St. W., London, Eng., Aug. 1st, 1882.

S. S. STEWART, Esq.,

Dear Sir:—I have safely received the 12 1/2 inch banjo. For strength and beauty of finish combined with sweetness and volume of tone, it surpasses any that have as yet come under my notice. I shall recommend to my large circle of pupils the Stewart Banjo only. Thanking you for your attention in filling my order, I am

Yours very truly,

J. E. BREWSTER,
The American Banjo Studio.

From A. Baur, Esq., the well known composer.
Flushing, Queens Co., N. Y., Dec. 13, 1880.

S. S. STEWART, Esq.,

Dear Sir:—The banjo you made me last April gives entire satisfaction, and I must say, that of all the different styles and makes of instruments I have used in many years' experience, yours is the best. For brilliancy of tone, quality, and durability of finish and workmanship, I have seen nothing to equal it.

Yours, very truly,

A. BAUR.

From Mr. Ed. H. Hulse, banjo artist and cornet virtuoso.

Buffalo, N. Y., Oct. 14, 1881.

S. S. STEWART.

Dear Sir:—I received the banjo all safe, and in return I can safely say you have capped the climax and climbed over them all. Your instruments are of rare quality and possess great power and brilliancy of tone, together with more new and valuable improvements than on any of the so-called "best banjos in the world." I therefore feel great satisfaction in offering you what assistance I can, and am quite certain that all who are interested in this branch of music will fully appreciate your advantage among us. I am, dear sir, most truly, &c.,

ED. H. HULSE,

Banjoist, Composer and Arranger.

Johnstown, Pa., Dec. 10, '81.

MR. S. S. STEWART.

Dear Sir:—Your banjo came all O. K. I have been West and just came back. I have tried the banjo and find it just fills the bill. It certainly has the sweetest and most carrying tone of any banjo I have ever played on. I shall be pleased to recommend yours above all others.

WALTER BEAM.

San Francisco, Cal., Dec. 1, 1882.

MR. STEWART.

Dear Sir:—The banjo came just in time. It is a lovely instrument, and all who have seen it pronounce it "fine." Professor Mansfield, who is enthusiastic over your banjos, declares he will have one soon. There is more music in one of yours than in four ordinary ones. You see you have many admirers in this remote corner of the globe, who will not let you forget them. Thanking you for your kindness and the trouble you have taken, also for your thoughtfulness in sending the book, I remain with best wishes,

Yours truly,

M. BANFORD.

Philadelphia, Jan. 6, 1883.

I take pleasure in recommending the tambourines made by S. S. Stewart as the best I have ever used, and I am a judge

LEW SIMMONS

Norwich, Conn., Nov. 13, 1883.
S. S. STEWART, Esq.
 My Dear Sir—I received the banjo all right, and it is just immense and I will do all I can to advertise your banjos. Mr. Gorman is highly pleased with his tambourine.
 Very respectfully,

GEO. D. LAMBSON,
 New Orleans Minstrels.

Lancaster, Dec. 5, 1883.
MR. S. S. STEWART.
 Dear Sir—I have examined the *Complete American Banjo School* and find it an excellent work for the banjo. I notice some very beautiful pieces in it, which I think will be very pleasing to banjo players. Also the *Fireman's March*, by Wm. A. Huntley, for banjo trio, is beautiful.
 Yours respectfully,

CHAS. H. LOAG,
 Teacher of Banjo and Guitar.

Cincinnati, O., Nov. 15, 1883.
MR. S. S. STEWART.
 Dear Sir—Your *American Banjo School* book is the most comprehensive work I have ever seen. It should be in the hands of every ambitious student. The information and suggestions it contains are not to be found in any other work extant. Trusting it will meet the success it certainly merits, I remain, yours, etc.

G. P. LEDDY,
 No. 223 W. Fourth Street.
 (Teacher of Banjo at Cin. College of Music.)

Denver, Col., May 13, 1884.
MR. S. S. STEWART.
 Sir—The Orchestra Banjo, No. 1563, I ordered made, arrived all O. K. I am more than pleased with it, it has a tone equal to a grand piano. It knocks out everything I ever saw in the shape of a banjo for tone and beauty of make up, and everything about it. I am proud to have such a fine banjo to take with me through the North-west, and anything I can say to your advantage about your banjos, I shall be pleased to say.

Respectfully yours,
JOHN MOORE,
 Banjoist and Comedian.

Buffalo, May 25, 1883.
 I received the banjo and am more than satisfied with it, the tone is very fine and the finish beautiful, altogether I feel fully compensated for my long wait.
CARRIE M. COCHRANE,
 Teacher of Banjo and Guitar.

"I have been using three banjos in my act, and I think yours lays way over the deck for tone, being louder and sweeter than any I have ever seen. Wish you the success you deserve."

LEW KEYES,
 Banjoist and Comedian.

OXFORD MUSIC HALL,
 London, England, April 17, 1884.
 To **MR. J. E. BREWSTER,**
 Agent for Stewart's Banjos.

In answer to your inquiry respecting the Stewart Model Banjo, I am only too pleased to state it has turned out one of the finest toned instruments I ever heard, and the tone is gradually improving. I have examined and tried banjos of all other makers of repute, but the Stewart Banjo knocks them all out, in my opinion. Wishing you and S. S. Stewart every success,

I am yours faithfully,
G. W. HUNTER,
 Comedian.

San Francisco, Cal., May 20, 1884.
 Friend Stewart—I rec'd my banjo, and think I have the finest banjo on the Coast, and thanks to you for selecting it. I made an orchestra of twelve men jealous of my banjo last night, because I drowned them out.
 Respectfully,

D. MANSFIELD,
 Teacher of Music.

Buffalo, Jan. 28, 1884.
MR. STEWART.
 Dear Sir—The banjo at hand; it is an elegant instrument in every respect, both in tone and finish, and I am more than pleased with it. Wishing you success,
 I remain yours,

JOHN HAUKE,
 (Musical Moke).

Emporia, Kansas, Dec. 27, 1883.
 Friend Stewart—The Model Banjo arrived O. K. I consider it a wonderful instrument, having tried it in all the positions, I find it perfect, the tone being as loud and brilliant at the 10th and 18th positions as at the first. I have dreamed of such an instrument, but never hoped to possess one.
 Yours,

J. E. KENNING,
 Teacher of the Banjo.

Concord, N. H., April 5, 1884.
MR. S. S. STEWART.
 Dear Sir—The "Little Wonder" Piccolo Banjo was duly received, and I am free to say, that it is a wonder indeed. Although small in size, it produces a most powerful tone; clear and sweet. It reminds me more of a *Mandolin* than any instrument I ever heard, and has been admired by everyone that has heard it; have used it nightly in my act and it is highly appreciated.
 Yours,

WM. A. HUNTLEY.

No. 84 Meanwood Rd., Leeds, Eng., April 14, 1884.
 Dear Mr. Stewart—The banjo came to hand on the 29th ult., and I was more than pleased with it. I had my friend, Tom Pleon, here a fortnight after its arrival, and he said the same as myself, that Stewart stood second to none as a banjo maker, and was worthy of all the patronage he got. For tone, finish, and artistic workmanship, I never saw its equal. Wishing you every success and the best of luck, I remain
 Yours, very truly,

TOM HAIGH,
 Banjo Teacher.

Philadelphia, June 19, 1884.
MR. S. S. STEWART.
 Dear Sir—The banjo you made for me last August, is giving great satisfaction. It is a perfect instrument, and its beautiful finish and wonderful tone is admired by all who hear it, in fact the same thing can be said of all the Stewart Banjos which have come under my notice.

Yours respectfully,
THOS. J. ARMSTRONG,
 Teacher of the Banjo and Xylophone,
 418 N. Sixth Street.

New Haven, Conn., May 1, 1884.
MR. S. S. STEWART.
 Sir—The banjo is simply immense. Very fine tone and fine in appearance.
 Yours,

F. W. WILLOUGHBY,
 Teacher of the Banjo.

Ware, Mass., March 30, 1884.
MR. STEWART.
 Dear Sir—The banjo received, and is all you represented; loud, brilliant tone, etc. (Little Wonder Banjo.)
GEORGIE DEAN SPAULDING,
 of Spaulding's Bell Ringers.

Harrisburg, Pa., March 10, 1884.
S. S. STEWART, Esq.,
 Dear Sir—The Little Wonder Piccolo Banjo is immense, and the more I play it the better I like it. I can execute some of the hardest music on it nearly as easy as on the large banjo.
 Resp'y yours,

JOHN GASTROCK,
 Leader of Band.

Minneapolis, Minn., June 3, 1884.
S. S. STEWART.
 Dear Sir—The banjo you made for me arrived in good shape, and to say that I am pleased with it, but feebly expresses my feelings. After pulling down the head I find it is a superior instrument and of much better quality than I had hoped for, even in a banjo so highly recommended as the Stewart. In point of beauty of finish, crisp, sweet and penetrating tone, and ease in fingering, the instrument surpasses anything I have ever seen for the price. I would not sell it for twice its cost.
ERNEST A. STURTEVANT,
 Banjo Teacher.

Boston, Mass., June 18, 1884.
MR. STEWART.
 Dear Sir—The banjo I bought of your Boston agent, Mr. E. F. Delano, is all that I desire, the tone is perfect in both upper and lower register. I have a number of pupils using your instruments, and in every case they have excelled their predecessors. I do not hesitate to say, that in my opinion, you make the best banjo.
 Very respectfully,

G. L. LANSING,
 Teacher of the Banjo.

Galveston, Texas, June 13, 1884.
 Friend Stewart—Yesterday I took a seat at our telephone, in our place, and rendered some of your choice selections on my banjo, to several people at Houston, Texas, which is fifty miles from here, and they were very much surprised to hear music on a banjo over fifty miles of wire, and assured me they could hear very distinctly every note that I executed. I can assure you that one gentleman asked me if I was not playing on a piano. At first he would not believe that I was playing on a \$50.00 banjo you made for me, and I can say the banjo you made for me seems to improve every day. It holds the laurels over any other banjo in Galveston, and you could not buy it back from me for \$50.00.
 Yours respectfully,

WM. BATCHELOR,
 Banjo Teacher.

Baltimore, Md., April 19, 1884.
MR. S. S. STEWART.
 The banjo you made for me is first-class in every respect. I have been a banjo player for twenty-five years, and have owned five or six banjos, but this one is the best I have ever used, and I would not part with it for anything.
 Yours respectfully,

SPEER ATKINSON,
 Banjoist and Cornet Soloist.

Louisville, Ky., June 12, 1884.
MR. STEWART:—
 Your Orchestra Banjo came to hand, and it has proven entirely satisfactory, and I am well pleased with it.

WM. B. POWERS,
 Banjo Teacher.

75 Southampton Row, N. C.,
 London, Eng., March 3, 1883.

MR. BREWSTER.
 Dear Sir—The "Stewart Grand Banjo" I have been using for the past three weeks, has more than fulfilled my expectations both in brilliancy and durability of tone. I have tested it both in vocal and instrumental solos, and find it "holds its own" over orchestral accompaniment of ten instruments. The "Othello" I have been using for the past two years is like Othello, "its occupation's gone."

I can say no more, for I think the banjo speaks for itself. I have played it in the largest theatres in London and the Provinces, and have no trouble to make the banjo heard above the orchestra in my solos.

Faithfully,
CARRIE E. DANIELS,

"Guitar and banjo soloist," late from "Fun on the Bristol Co."

Royal School of Mines, South Kensington Museum
 London, February 27, 1883.

To **J. E. BREWSTER** (Agent for S. S. Stewart's Banjos).

Dear Sir—Three months have now elapsed since I had from you the "Grand Concert Stewart Banjo," and I have taken every opportunity of showing it to and playing it before my friends, who all entertain the same opinion of it as I do, viz., that for sweetness and volume of tone the Stewart Banjo has never been equalled, and for beauty and strength of construction, they can never be surpassed.

Whilst in Boston, Mass., last summer, I purchased a banjo from a firm there, who assured me it was the finest made in America, but I was grossly deceived; although I paid \$100 for it, it is not to be compared in any way with my Stewart Concert Banjo at \$45. Thanks for sending the sample *Banjo and Guitar Journal*, which is very fine. I enclose one year's subscription for the same.

A friend of mine, Mr. Trevelyan, is very much in love with my banjo, and is coming down with me on Wednesday to see you about one.

I am, yours truly,
A. L. GOODENE.

Worsley, Lancashire, England, Feb. 14, 1883.
DEAR BREWSTER.

You want to know how I like my Stewart model 12 1/2 inch banjo, and I have great pleasure in saying I consider it quite A 1.

I have played a banjo for ten years and have had a great many, both of English make and American, which I have bought when in the States. The British banjo, as a musical instrument, is a dead failure, though with a few slight alterations it would make a fair cheese-box. It is on a par with the usual British banjo professor, who plays what he calls "Breakdowns," and sings what he fondly imagines to be "Nigger Songs" (in a Cockney dialect, without his H's). There is no doubt that the Americans are the only people who have as yet succeeded in making a musical instrument of the banjo, and though I believe there is more than one maker in the States who can turn out a first-class instrument, my present Stewart is certainly by far the best I have ever played on. I have played it two or three times at concerts and have had not the least difficulty in making it sound clearly through a large hall, either picking or with a thimble. The Hunter's March for two banjos and piano, played with a thimble, goes immense at a concert, and Schofield's Waltz for two banjos, though very easy, is quite the prettiest little duet I know of.

Wishing you every success in teaching and selling the banjo,
 I remain yours very truly,

A. HARDCASTLE.

London, England, Sept., 1882.

MR. S. S. STEWART.
 Dear Sir—The 12 1/2 inch rim banjo you made me is the finest I ever used. The best in the world.

Yours respectfully,
WALTER HOWARD,
 Of Moore & Burgess' Minstrels, St. James Hall.

Philadelphia, May 19, 1881.

MR. S. S. STEWART.
 Dear Sir—You desire to know what I think of the silver rim Banjo I bought of you. I would simply say, it excels all banjos I have ever seen, and no money would buy it.
 Yours very respectfully,

DEWITT C. EVEREST,
 Teacher of Banjo.

Washington Hotel, Philadelphia, Jan. 11, 1883.

Friend Stewart:—I wish to say a few words in praise of your tambourines. I find them the best that I have ever used. They are durable as well as ornamental. I cannot say too much in favor of them.

Yours respectfully,
JAMES CARROLL JOHNSON,
Arch Street Opera House Minstrels.

OPERA COMIQUE,
Strand, London, Eng., Dec. 1, 1882.

To J. E. BREWSTER.

Dear Sir:—I am delighted with the Stewart Banjo you had made for me. The tone is something wonderful, and far exceeds my expectations. It has created quite a stir here amongst the patrons of the theatre, and lots of folks think there is some one behind the wings with another banjo playing. I am also truly pleased with the finish, which I consider magnificent, and I would be most happy to recommend you to any of my friends who may want a banjo.

Yours truly,
L. LAURIE,
Opera Comique.

SUN MUSIC HALL,
Knight's Bridge, London, Eng., Nov. 10, 1882.

Mr. J. E. BREWSTER.

Dear Sir:—The Stewart Model Banjo you imported from America for me is the finest toned instrument I have ever heard. The leader of the orchestra at the Sun is of the same opinion, and as there have been a good many banjo players at this hall he ought to be a judge. I expected something great after hearing your own Stewart Banjo, but mine surpasses all my most sanguine expectations, and the finish is superb. The Sun, as you are aware, is a very large hall, but at the extreme end every note can be heard distinctly. I never believed a banjo could have such immense carrying power, and what surprised me is that it improves every night, and I am constantly getting inquiries as to who is the maker. Of course I tell them S. S. Stewart, of Philadelphia, U. S. A., is the maker, but that you are the sole agent for him in England. I shall be pleased to do all in my power to get you orders. Thanks for the sample of the *Banjo and Guitar Journal* you sent me; it proved very interesting, and the music is very pretty. Herewith I enclose one year's subscription for the same.

Yours very truly,
TOM PLEON,
The Brothers Pleon, Comedians and Banjoists.

Hope, Arkansas, May 21, 1881.

Mr. S. S. STEWART.

Dear Sir:—I received the Model Banjo a few days ago. I have tested it thoroughly several different times, and find that it possesses a very loud and sweet tone, while in the higher positions it has a sharp, clear, carrying tone almost equal to that of a piano, and it harmonizes nicely with the "Daisy." The carved ivory keys are both durable and ornamental, while your latest improvement will prevent all possible springing of the neck. Keep on with your glorious work, and all windbag banjo makers will expire.

I remain yours truly,
CHAS. E. LATSHAW,
Banjoist.

Cincinnati, Ohio, May 10, 1881.

I received the banjo, strings, etc., and am very much pleased with the instrument. I like it better every day. The Mastodons say they like it better than any banjo ever used in the company. Your banjos undoubtedly take the lead of all others in every respect.

HARRY SHIRLEY.

Philadelphia, Pa., Saturday, Oct. 1, 1881.

Mr. S. S. STEWART.

Dear Sir:—I received the 11 inch rim banjo to-day, and am so thoroughly well pleased with it that I hasten to add my testimony to the many others proclaiming your make the best in the world. Thanking you for the prompt fulfillment of order, and satisfaction given.

I remain yours, etc.,
BILLY EMERSON.

St. Paul, Minnesota, June 3, 1881.

Mr. S. S. STEWART.

Dear Sir:—For the past month I have carefully examined in every detail the 12½-inch rim banjo, which you made for Mr. Shirley, of our company (The Mastodons), and I can truthfully say it is a wonderful instrument. For many years I, like many another professional banjoist, have entertained the idea that nothing could equal the famous "Clarke Banjo," but candid acknowledgment of my opinion leads me to assert that your banjos are, in many respects, not only equal but superior. Many makers have produced banjos with a suprisingly "sharp" tone, deeming it the only desideratum to be attained in that instrument, but to preserve a resonance of sound with an acuteness of tone and pitch, they have all been to a greater or less degree, at fault. After examining a great number of your make of banjos, I can cheerfully recommend them as being the best that have yet come under my notice, and I have seen them all.

Respectfully yours,
JOHN H. LEE,
of Adams & Lee.

Boston, Mass., March 21st, 1882.

Allow me to thank you for the banjo you made my young brother. He is more delighted with it every day. Every one who has seen it says it is a "little wonder," both in finish and in tone. They ask "who made it," and I tell them it is one of Stewart's. They ask me who I think is the best banjo maker in America, and I tell them Stewart's Banjos are the best I ever handled; they are not only a wonderful toned instrument, but also an ornament to any parlor. I shall do all in my power to introduce them into the Old Country.

W. H. VANE,
Champion Banjoist and Dancer Combined of the World.

Bradford, Pa., Sept. 9, 1881.

In my opinion, your banjos are the very finest that are before the public. I would not part with mine. I have lots of offers for it.

HARRY SHIRLEY.

Chattanooga, Tenn., March 21, 1881.

Mr. S. S. STEWART.

Dear Sir:—The Model Banjo came to hand all O. K. this morning, and I am perfectly delighted with it. I think it is the finest toned banjo I ever had the pleasure of playing. Thanking you for your promptness in sending it, I remain,

Yours respectfully,
HORACE McLEAN,
Professional Banjoist.

Philadelphia, Dec. 21, 1883.

Mr. STEWART.

You know that I was for twenty-five years with the late James W. Clarke, and he was constantly experimenting on banjos, under my instructions, to beat the then famous banjo, "The Old Suse." He made one banjo to equal my "Old Suse," called the "Dundysburg," and Mr. Peabody bought it for seventy-five dollars. The "Grand Orchestra Banjo" I lately had made of you "downs" all banjos that I ever used, and I call it the "Father of all banjos."

HORACE WESTON.

Richmond, Va., Sept. 12, 1881.

DEAR STEWART.

The banjo arrived safe. I looked it over carefully, and I pronounce it a first-class instrument in every particular. I am delighted with it, and if you think a recommendation from me would be of any use to you, I will be happy to give it.

Wishing you success, I remain yours,
E. M. HALL.

Reading, Pa., Jan. 1, 1882.

DEAR STEWART.

Your letter, with strings enclosed, arrived. Many thanks for the same. I am pleased to say that the banjo is still in good condition. It has been in use constantly for nearly one year, and is still in good trim. It is hard on an instrument, traveling about as we do.

Yours respectfully,
E. M. HALL.

Philadelphia, Pa., Oct. 1, 1881.

Mr. S. S. STEWART.

Dear Sir:—I do unhesitatingly state that the banjo I have just received per my order of September 20th, is the best I have ever seen. Many makers and teachers have heretofore used my name in connection with their business advertisements, but without my authority or consent. I herein give you full and free use of my name in testimony as to the superiority of your manufacture, and shall be glad to give verbal recommendation to all requiring the same.

Respectfully yours,
SAM. DEVERE.

Newark, N. J., May 25, 1882.

My Dear Sir:—The banjo you sent me a few months ago is certainly the finest instrument in that line I have ever touched and I doubt if it can be duplicated. It has a marvelous tone even when fingered way down the neck and even on the head. The tone is even, brilliant and carries wonderfully all through the great compass of the instrument.

JOS. DALTON,
of Dalton & Dent.

Howard Athenaeum, Boston, Feb. 3d, 1882.

Mr. STEWART.

Dear Sir:—The banjo, strings, and case received all right in Brooklyn. It beats anything I ever heard. My partner is thunderstruck; he never thought such a banjo could be made. From this out I think there is only one man who knows how to make a banjo, and that man is S. S. Stewart. Bear in mind, I know something about it, as I have been making banjos for the past seven years.

J. G. REEDE,
of Ripley & Reede.

Indianapolis, July 31, 1882.

Mr. STEWART.

Sir:—The banjo (\$40.00) you sent me is all it was represented to be. I will never look for a better one. Enough.

Yours, etc.,
BILLY MAURICE,
"Big 4" Minstrels.

Baltimore, Md., June 3d, 1882.

Mr. STEWART.

Dear Sir:—Banjo arrived all O. K. the same morning that I arrived. It has fully come up to my expectations. As yet I have not got it in the exact condition it should be, as I generally take a couple of weeks to get a head down properly. I am very much pleased with it and would not hesitate in recommending you as the leading banjo maker of this country. Hoping you received the remittance all O. K. I remain

Yours truly,
R. G. ALLEN,
Banjoist.

Flushing, N. Y. July 8, 1882.

S. S. STEWART, Esq.

Dear Sir:—It is with pleasure that I acknowledge receipt of the 13-inch banjo. The tone is clear, full and powerful. When played with piano or orchestra accompaniment, it is heard above the other instruments, with a brilliancy of tone that I have never heard equalled. As regards finish and workmanship, you have certainly succeeded in producing an instrument far superior to anything before produced. With best wishes for your success, I am,

Very truly yours,
A. BAUR.

Mr. George H. Ayer, Banjoist and Comedian, writes from Bridgeport, Conn., under date of April 13th, 1882, as follows: "The 12½ inch banjo, case head, book, etc., reached me all right yesterday, at Stanford, and I must say is much better than I expected, and I expected a great deal. It has a remarkably loud, clear and musical tone, and the very heaviest stroke with a thimble fails to bring anything but sweetness and harmony. The notes in the upper register, even on the head, are as clear as those obtained from the open strings. The finish is perfect, the polishing being the finest work I ever saw done in that line, while for durability it can never be excelled. It is a model in every respect, and would be a good pattern for other makers to go by. If they could duplicate the tone there would be a fortune in it; but there is no possibility of that being done. Of course there are other banjos of your make as good as mine, but I have used banjos of all recognized makers, and have never seen one with one-half the good qualities of tone that there is in this. Your *Artistic Banjoist* is a great musical production, and such music should go a great way towards elevating the instrument. With best wishes for your prosperity, I remain,

Yours respectfully,
GEORGE H. AYER.

Philadelphia, September 27, 1882.

Mr. S. S. STEWART.

Dear Friend:—Having just returned from an extended tour through the United States with Callender's Minstrels, I beg to send you the banjo you last made for me, to have a new head on it. When you made this banjo for me you said that it would be a better banjo than the one you made me in January, 1881, but I did not believe you; and even after I got the instrument I told you that I did not consider it as good in tone as the first. Now, friend Stewart, I acknowledge myself mistaken; you knew what you were doing. The banjo has turned out grand after a few months' hard use. It is the finest I ever heard, and you are the only man living who can make such a banjo. I acknowledge you as a perfect master of the science of sound, and the world will never again have your equal. A maker in Chicago was after me to take the measure of your two banjos and wanted to use my name, but I have given no man or other maker the right to use my name, and shall prosecute any who do. Wishing you success, I remain,

Your friend,
HORACE WESTON.

Minneapolis, Minn., Jan. 1, 1884.

S. S. STEWART, Esq.

Dear Sir:—I received the banjo you sent me at Minneapolis and I am delighted with it. The tone is elegant, and the finish and style are superb. I stepped into Dyer & Howard's music store with it and played a few marches, and I could drown the best piano they had. There is no limit to the tone, and when you pick it you can get expressions so nicely; as soft as a zither or as loud as a harp. I am thoroughly convinced that you are the King of all banjo makers. Three or four years ago critics told me I was a banjo player "from away back," but I knew just enough about a banjo to know that I had just begun to learn to play properly. At that time I was teaching a large class in Buffalo, New York, and seeing one of your advertisements I wrote you for some of your music. On receipt of the same I found that my wants were supplied at last, and I was delighted with your style of writing and publishing. Since then I have had twelve or fifteen of your most valuable books, and have found them to be of the greatest help to me, and I would say, for the benefit of all my friends and old pupils, that if you wish to learn to play the banjo successfully, buy your music of S. S. Stewart, and go to work and work hard. "Practice makes perfect." I also wish to state here that out of over fifty of your banjos that have passed my hands in the last two years I have yet to find a poor one, and with my long experience with a banjo, and my knowledge of banjo music, I cheerfully give you the right to use my name for the benefit of urging people that are anxious to learn the right way to begin and progress. Wishing you continued success, I am as ever, yours very respectfully,

CHAS. SCHOFIELD.

Canandaigua, May 21, 1883.

I can sell your banjos where I cannot sell any other make, the one I got of you last was a little dandy, and everybody that sees it wants one just like it.

J. P. AIKENS.

St. Joseph, Mo., June 20, 1884.
MR. S. S. STEWART.
 The \$90.00 banjo you made me some time ago is doing splendidly; I may call on you soon, on my next visit.
 Yours,
J. F. BALDWIN.

114 Westgate, Burnley, Eng., Jan. 1, 1884.
MR. BREWSTER.

Dear Sir:—I have now been able to give the Stewart banjo a full trial, and am in a position to speak with confidence as to its qualities. It is, without exception, *The Premier Banjo*. Its carrying power is surprising, as it seems to fill a large hall better than a small room, and every note can be heard with the greatest distinctness at the farthest extremity of the room. Its tone is not in the least affected by damp weather, and it keeps the pitch with great exactness. I cannot too highly recommend it, more especially to beginners, as I consider a Stewart Banjo is half the battle—it is so easy to play. Independent of its capabilities as a musical instrument, it is a work of art as regards appearance and finish; every minute particular being finished with the greatest nicety. I am extremely proud of my instrument and would not part with it on any account. It is never seen without being admired and praised.

Yours very truly,
ALEXANDER D. PITHIE.

Washington, July 8, 1884.
MR. STEWART.
 I am still using the banjo you made eighteen months ago. I have been offered twice the money it cost me, but am willing to let good enough be. Wishing you success, I am,
 Yours truly,
JOHNIE P. MACK,
 Washington, D. C.

Aylmer, Ontario, Canada, May 8, 1881.
MR. STEWART.
 Dear Sir.—Your banjo received all O. K. It is "a daisy." It came in good time, for our band had a concert Friday night, on which occasion I gave an instrumental solo. They all say it beats them all. I had one of —'s thirty-five dollar banjos, but it could not touch this one. I remain yours, with thanks two fold,
CHAS. F. HINES,
 Champion Banjoist of Ontario.

Springfield, Ill., Jan. 4, 1882.
MR. STEWART.
 Dear Sir.—I hope you will please excuse me for not writing before this, but I wanted to give your banjo a good trial, and I am pleased to say that it is the best banjo I ever heard or played on. The tone is grand and rich, while it is just the banjo I have been looking for.
P. C. SHORTIS,
 Leavitt's Minstrels.

Philadelphia, Dec. 27, 1878.
MR. S. S. STEWART.
 Dear Sir.—After testing your banjo for two weeks, and finding it the best I ever used, I heartily recommend it.
NED OLIVER,
 Banjoist and Comedian.

Easton, Jan. 8, 1882.
 Dear Sir.—I am using one of your A 1 Stage Banjos, and I must say that it is the finest instrument I ever handled.
 Yours truly,
JOHN FORBES,
 Banjoist and Comedian.

Philadelphia, Aug. 22, 1881.
S. S. STEWART, Esq.
 Dear Sir.—The "Model Banjo" you made for me has far surpassed my expectations; it is the finest in every respect I have ever heard, and is pronounced so by every banjo player I have shown it to.
HARRY P. WAYNE.

Camden, N. J., June 30, 1884.
S. S. STEWART, Esq.
 Dear Sir.—Banjo purchased from you on the 2d inst. is giving entire satisfaction. The style and finish are excellent and the tone is simply grand, being both loud and sweet through entire compass of the instrument. All the "better grade" banjos of your make that I have either owned or handled have been very fine instruments (their uniformity is a strong point), but I think this one "raises them one higher."
 I shall be pleased to personally recommend your banjos whenever opportunity offers.
 Very respectfully,
NATHAN FRANCIS.

Philadelphia, June 21, 1884.
S. S. STEWART.
 Dear Sir.—I carried your banjo with me to San Francisco, Australia and England, and take pleasure in recommending your make as the best I ever used.
CHARLES MAYNE.

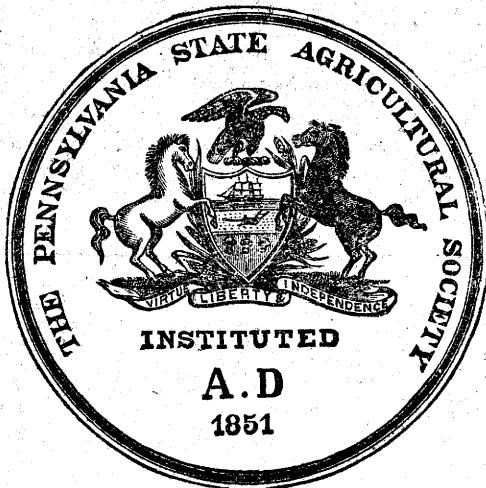
I have made a great hit with the "Little Wonder" Mandolin Banjo and it has a surprisingly fine tone.
HARRY ERNEST,
 of Quaker City Quartette.

STEWART'S BANJOS.
 I see that S. S. Stewart, the banjo manufacturer, of Philadelphia, states in a recent issue of one of his publications that I play a Stewart Banjo. It is true. I do, and a fine instrument it is. I had no idea until I got this Stewart Banjo how much of a musical instrument a banjo could be made. It far outranks in quality and power of tone the guitar and instruments of that class. Mr. Stewart has brought his banjos up to a high point of excellence, and every part is constructed in a scientific manner. Mr. Stewart is not only a most skillful manufacturer of banjos, but he is an accomplished musician and composer. His arrangements of music for the banjo are admirable, and his instruction books are the best I have seen.
 Mr. Stewart has written me that he has recently sent some of the handsomest and the finest toned banjos ever made to his London agent, J. E. Brewster, who will place them in the International Exhibition, which opened in London on April 24th. He says that there is now a good demand for his banjos in England, especially for the higher priced instruments, and he has a contract to fill that will keep him busy during two of the duller months in the year, viz., July and August.

CHARLES AVERY WELLES,
 In the *Musical Critic and Trade Review*.

Philadelphia, March, 1884.
 I heartily recommend the Stewart Banjos.
JOHN H. CARLE,
 (The "Lively Flee.") Club Theatre.

Philadelphia, June 1, 1881.
 Having examined the banjos made by S. S. Stewart on several different occasions, I take pleasure in recommending them as first-class in every respect.
GEO. W. HORN.



FIRST MEDAL AWARDED
 AT THE
London International Exhibition,
AUGUST, 1884,
 And Wherever Exhibited.



NEW BANJO SONGS Write to S. S. STEWART,

Just published by S. S. Stewart.

SAMPLE VERSE.

MARIA MAGUIRE.

By J. H. ANKER.

I'm in love, I'm afraid with a black Irish maid,
 With a face twice as long as the moon;
 She is slender and lean, and nearly as green
 As the apples that ripen in June.
 She has Cardinal eyes and double breasted ears.
 And you can't see her face for her nose;
 And she made a small fortune in less than three years,
 On a farm to scare off the crows.

The whole of this song with music for the banjo is
 thirty-five cents.

(Copyrighted 1885, by S. S. STEWART)

**IT WILL SHOW YOU'VE BEEN
THERE BEFORE.**

SAMPLE VERSE.

By J. H. ANKER.

My song will be short, but a few hundred words,
 I will try to impress on your mind;
 And I won't be surprised if you've heard them before.
 For I'm always a long ways behind
 You can always rely on the things that you see,
 But believe only half that you hear,
 And take it for granted while eating your hash,
 There are lots of slow folks in the rear,
 Now the drift of my words may not be quite plain,
 But don't think if it makes your head sore,
 You must take it all in, regardless of pain,
 It will show that you've been there before.

The whole of this song for banjo price thirty five-
 cents, published by S. S. Stewart.

(Copyrighted 1885, by S. S. STEWART.)

A LIABLE STORY.

SAMPLE VERSE.

By J. H. ANKER.

I will warble a ditty that is not a song,
 And to make it all right, I will get it all wrong.
 I will tell you a story that isn't a tale,
 And I know I'll succeed as to time that I fail.
 I will talk of a poor youth, aged eighty and gray,
 Who stuck to his mother while running away,
 Oh he worked very hard whenever he lived,
 And he married a woman who died an old maid.

This song complete for banjo is published by S. S.
 Stewart, price thirty five cents.

(Copyrighted 1885 by S. S. STEWART.)

No. 412 N. Eighth Street,

PHILADELPHIA, PA.,

For anything you desire in the banjo
line.THOMPSON & ODELL'S BANJO SONGS. SHEET
MUSIC FOR THE BANJO.

FOR SALE BY S. S. STEWART, PHILADELPHIA.

I Always Takes De Cake.....	20
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BANJO.

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RUSSIAN MARCH.

Musical score for Russian March. The score is written in 2/4 time and consists of four staves. The first staff is in treble clef and the second staff is in bass clef. The third and fourth staves are in treble clef. The score includes various musical notations such as treble and bass clefs, time signatures, and notes.

O KITTY! KITTY! DON'T GRIEVE SO!

BANJO SONG.

By J. H. ANKER.

VOICE.

1. Oh! de sweetest gal I eb - er seen Am dar-ling Kit - ty, sweet six-teen, And I meets her where de
 2. Oh! de birds dey rest while on de wing, To hear my darl-ing Kit-ty sing, As we sit together by

BANJO.

grass grows green, Dis love-ly black-eyed maid. Lastnighta tear was in her eye, Of course, I asked de
 de spring whare De ros - es bloom so bright. Oh, I just left her at de gate, We talked un - til it

reason why. "You'segwineaway, lub" she did sigh. To soothe her then I said : } O Kit-ty! Kit-ty!
 grew quitelate; I dear-ly love my darling Kate, My love-ly queen of night. }

don't grieve so! Dry dem tears and a smile now show, I said I'd marry you, you know, And I'll take you with me when I go.

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If the pupil counts the Time, count 1, 2, 3 in each measure. If beating time with the foot, the foot comes down at the beginning of each bar, only once in each measure.

MAGIC TRICK SOLO.

For the Banjo.

L. H., left hand. R. H., right hand.

As performed by THO'S. J. ARMSTRONG.

Bass to B.

L. H. swinging banjo. 0 0 4 2

L. H. playing. R. H. turning head.

R. H. turns head backward and forward. L. H. playing.

L. H. swing, and R. H. catches in the middle and turns.

2d Pos...

L. H. swings banjo making it go a-round and over hand. R. H. catches.

L. H. swings banjo backward. R. H. catches.

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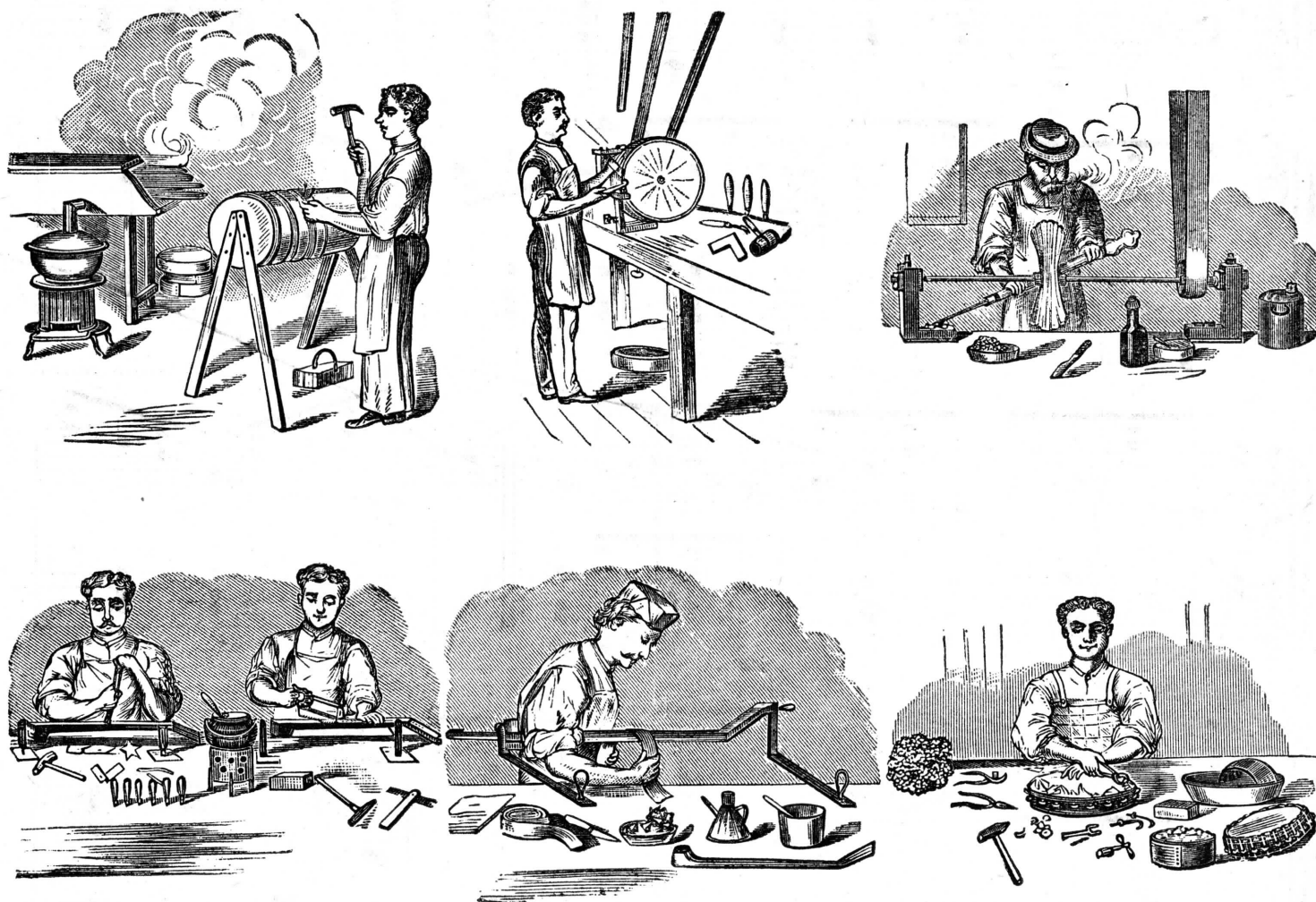
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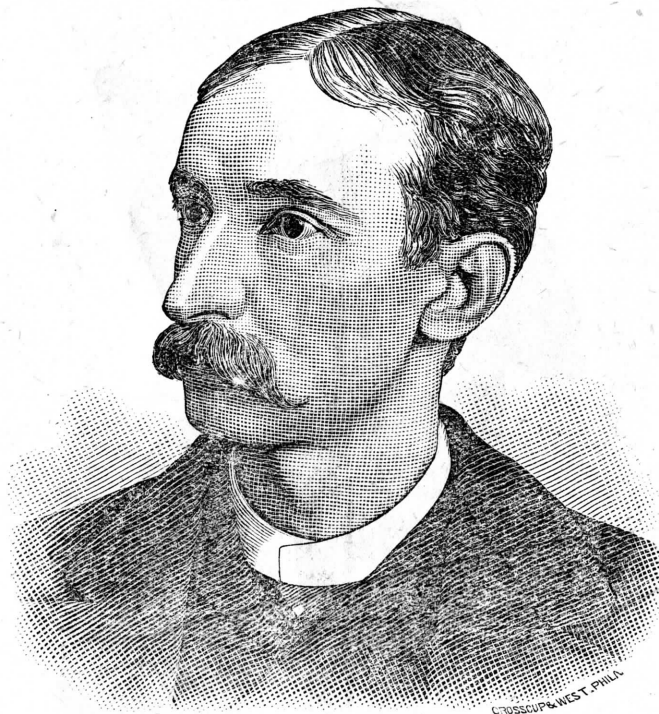
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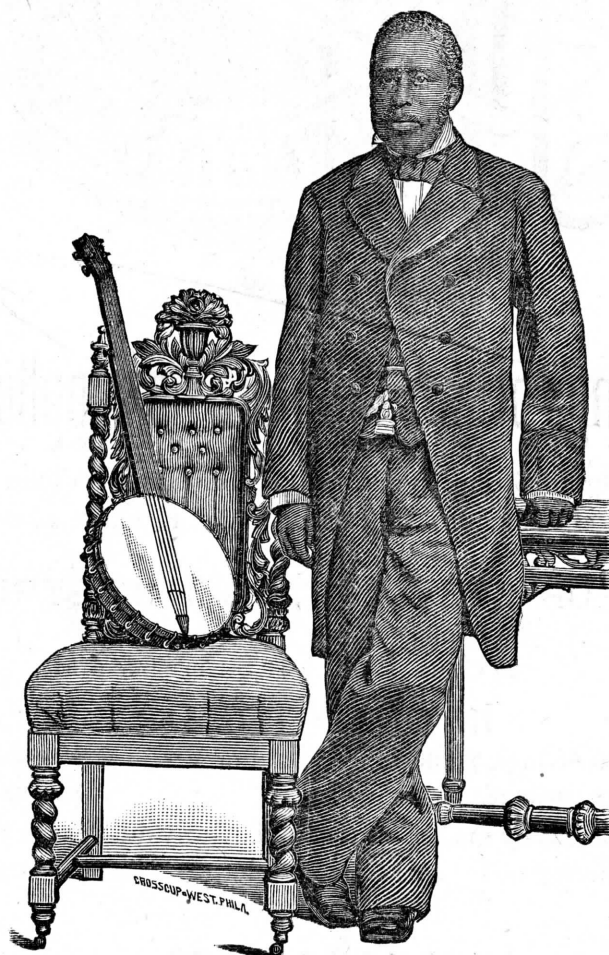
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